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# THE CLASSICAL WEEKLY

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## BIBLIOGRAPHICAL HELPS — TRAVELLING COLLECTIONS OF LANTERN-SLIDES, ETC.

### *Editorial*

The University of California issued in December last an interesting four-page folder entitled *List of Books Relating to the Study of Latin Recommended for a High School Library*. The books listed are grouped as follows:

1. Roman History (12 titles); 2. Antiquities, Archaeology and Geography (16 titles); 3. History of Literature (3 titles); 4. Dictionaries, etc. (5 titles); 5. Grammars (8 titles); 6. Caesar and his Continuators (12 titles); 7. Cicero (10 titles); 8. Vergil and Ovid (8 titles on Vergil, 2 on Ovid); 9. Supplementary Reading Matter, etc. (15 titles about matter general in character, 8 titles about Latin plays); 10. Miscellaneous (5 titles); 11. Periodicals (2 titles).

The cost of books is given in each case. The books of first choice, marked with a star, cost, together, \$89. The cost of the entire list is \$191.25. Copies of the pamphlet may be obtained from Professor H. C. Nutting, Berkeley, California.

In the pamphlet there is an interesting announcement of plans for the making of several sets of lantern-slides illustrating the texts of the Latin authors read in the High Schools, and that, for a nominal price, these will be shipped to any part of the State of California for use in the Schools. This work is under the direction of the Bureau of Visual Instruction of the University of California.

In this connection it is worth while to refer to a pamphlet, published in 1897, by Professor C. L. Meader, of the University of Michigan, entitled, *List of Books for a High School Classical Library* (The Macmillan Company. 10 cents). A revised edition of this would be worth while. Readers of THE CLASSICAL WEEKLY cannot have forgotten Professor Husband's valuable article, *A Working Library for Students of the Classics*, 7.58-64, 66-72, 9.49-52.

In the *History Teachers' Magazine* (published in Philadelphia), 7.209-218, Professor R. V. D. Magoffin had an article on *The Teaching of Roman History*. On pages 215-218 there is a *Bibliography*, with *Suggestions and Information*. The material given (unfortunately prices are not stated) is listed under the following heads:

1. Text-Books; 2. Atlases; 3. Charts; 4. Maps; 5. Periodicals; 6. Dictionaries; Encyclopedias and

Hand-Books; 7. Illustrations (photographs, lantern-slides, stereoscopic views, photographic reproductions in book form, drawings, plates, etc.); 8. Guide Books and Books of Travel; 9. Historical Fiction; 10. General Archaeology; 11. Architecture, Public and Private; 12. Life and Manners; 13. Numismatics; 14. Sculpture and Art; and 15. Topography.

Several years ago Swarthmore College issued a Bulletin giving a bibliography along archaeological lines.

In the earlier part of 1916, Professor Henry Browne, Professor of Greek at University College, Dublin, author of a volume entitled *Handbook of Homeric Study* (Longmans, 1905), was in the United States, on a mission for The Classical Association of England. He is deeply interested in the possibilities of archaeological study as ancillary to study of the Classics in general. He has been, for some time, warmly urging, in England and in Ireland, closer cooperation between the Classical Associations, the Museums, and the Schools. Part of his mission to the United States was to discover what was being done along these lines here. I quote from a letter he wrote me, May 13, 1916:

I find not much is being done for the Schools (except in a few isolated instances) and I am hoping that before our report is issued I may be able to say that an organized effort will be made to reach the Schools by means of small circulating cabinets of replicas, antiquities, photographs, and printed matter, as well as by a good and well selected series of lantern-slides.

I know that many Schools would respond to the effort to reach them (as they have already done in England, and, to a small extent, in Ireland)—and I am informed that the Archaeological Institute would be glad to cooperate and also several of the more important Museums. The latter have experience in collecting and handling material, and generally possess workshops, so that they could give very efficient aid. I think they might be approached through the Museums Association. In any case the initiative will rest with the Classical Associations.

Attention has been drawn to this matter before in THE CLASSICAL WEEKLY, e. g. under the captions *A Generous Offer of Hunter College*, 8.152, *Division of Visual Instruction: University of the State of New York* (about the lending of slides), 8.160; *The Archaeological Collection of The Johns Hopkins University*, 9.99-101.

In January, 1912, the University of Minnesota issued a Bulletin, Special Series, No. 11, announcing, among other things, that the University had two series of slides (black, not colored), 100 in each series, illustrating

various phases of Roman life and Roman topography, which the University would lend to any organization, public or private, within the State, without charge beyond the payment of expressage both ways, and of breakage in transit.

The Metropolitan Museum in New York City also lends slides to teachers and lecturers furnishing credentials, both within and without New York State. No fee is charged for slides used by New York Public School teachers or by private persons giving

entirely free lectures in New York City, but when slides are used for private purposes, or for any lecture, whether public or private, outside New York City, there is a minimum charge of one dollar for any number from one to fifty; when more than fifty are taken, the charge is five cents a slide. In either case the borrower pays for loss, express charges, and any breakage which may occur after the slides leave the Museum. All fees for rental will be required in advance.

In a circular received lately from Professor Josiah B. Game, of the University of Florida, I find that this University has prepared collections of material which will be lent to Schools throughout the State. The University of Michigan, too, lends slides.

Miss Mary E. Armstrong, of Baltimore, Chairman of a Committee of the Baltimore Classical Club which is charged with the duty of making a more active effort in behalf of the Classics, has written to me that "the Public Library Commission of Maryland has offered to provide a traveling classical library of 35 or 40 volumes for the use of the teachers of the State". In the first number of Latin Notes (see THE CLASSICAL WEEKLY 10.138) the following statement appeared:

The extension department of the University will send out a set of slides showing the relation of Latin to practical life, and others of general interest to Latin teachers.

I shall be grateful for information which will help to the completion of this very imperfect list. c. k.

### REVIEWS<sup>1</sup>

The Technique of Continuous Action in Roman Comedy. By Clinton C. Conrad. University of Chicago Dissertation. Menasha, Wisconsin: George Banta Publishing Company (1915). Pp. 86.

In his commentary on Terence Donatus speaks of the difficulty of dividing the plays into acts, and yet he feels it his duty as a commentator to specify the division into acts. He gives directions for dividing five of the plays (the *Hauton* he omits), but he does it *aegre* and *ex arbitrio*. The act-notation of the vulgate in the case of Plautus was invented by Pius in his edition of 1500 A.D., five 'legitimate' acts to each play. It is commonly admitted that this too was done *aegre* and *ex arbitrio*, but no adequate basis for a presupposed, inevitable, act-division has ever been found. Dr. Conrad's detailed study of the devices employed in

Latin comedy to secure continuity of action is, in general, so far as any theory of act-division is concerned, negative and destructive: everything points to the conclusion that no such division was in the mind of the playwright.

After a general Introduction (pages 7-18), Dr. Conrad discusses The Presentation of Smaller Intervals of Time (Chapter I), and shows that the interval allowed for off-stage action may be shortened or lengthened at will, so that no valid criterion for estimating the significance of "vacant stages" may be found therein.

Chapter II is devoted to the technique of continuous action. Dr. Conrad finds, as his best basis for discussion, certain scene-complexes, where the continuous action is interrupted by the departure and subsequent reentrance of one or more actors. He marks off four general types of situations: (1) places where, during the absence of the retiring actor, the action "is sustained without appreciably increasing the spectator's knowledge of the plot" (35-38); (2) complexes in which an appreciable advance is made in the plot while the actor is absent (38-40); (3) intervals in which the action is advanced in a phase which has no organic connection with the withdrawal of the character, so that the spectators' knowledge of this actor's share in the plot is not increased during his absence (40-41); (4) scenes where the main action on the stage is watched with casual comment by an actor (or actors) who is himself unobserved (41-46). These classes of course admit of important subdivisions, too many to be given here. Dr. Conrad shows (45) that the content of the intervening passages varies greatly; it may be directly relevant, advancing the action; it may present a minor plot; it may sustain the action by a scene where the comic element predominates; or it may be wholly irrelevant to the main action. One thinks here of Mr. W. W. Blancké's characterization of Plautus as an Acting Dramatist, THE CLASSICAL WEEKLY 6.10-13, 18-20.

The author takes up in Chapter III (47-52) passages where it is commonly agreed that the "vacant stages" indicate only a momentary, and not a real, interruption of the action. The purpose of Chapters II and III is to prepare the way for the main presentation and thesis in Chapter IV (53-70). Here the author discusses the technique of action environing vacant stages that are commonly believed to mark an essential pause in the action (Leo's "Einschnitt", "Schnittpunkt"). These he treats under exactly the same four types or headings that he employed in Chapter II. He endeavors to show that, as the dramatists employ here the same technique that they do in places where the action is clearly continuous, it is reasonable to infer that here too the playwrights have consciously provided for continuous action; in fact, in some such places, this is already admitted by modern critics, as shown in Chapter III.

In his final chapter (71-85) Dr. Conrad discusses XOPOT and the vacant stage in Latin comedy,

<sup>1</sup>By a fortunate editorial blunder it is possible to offer the two reviews printed in this issue of Mr. Conrad's dissertation. c. k.